

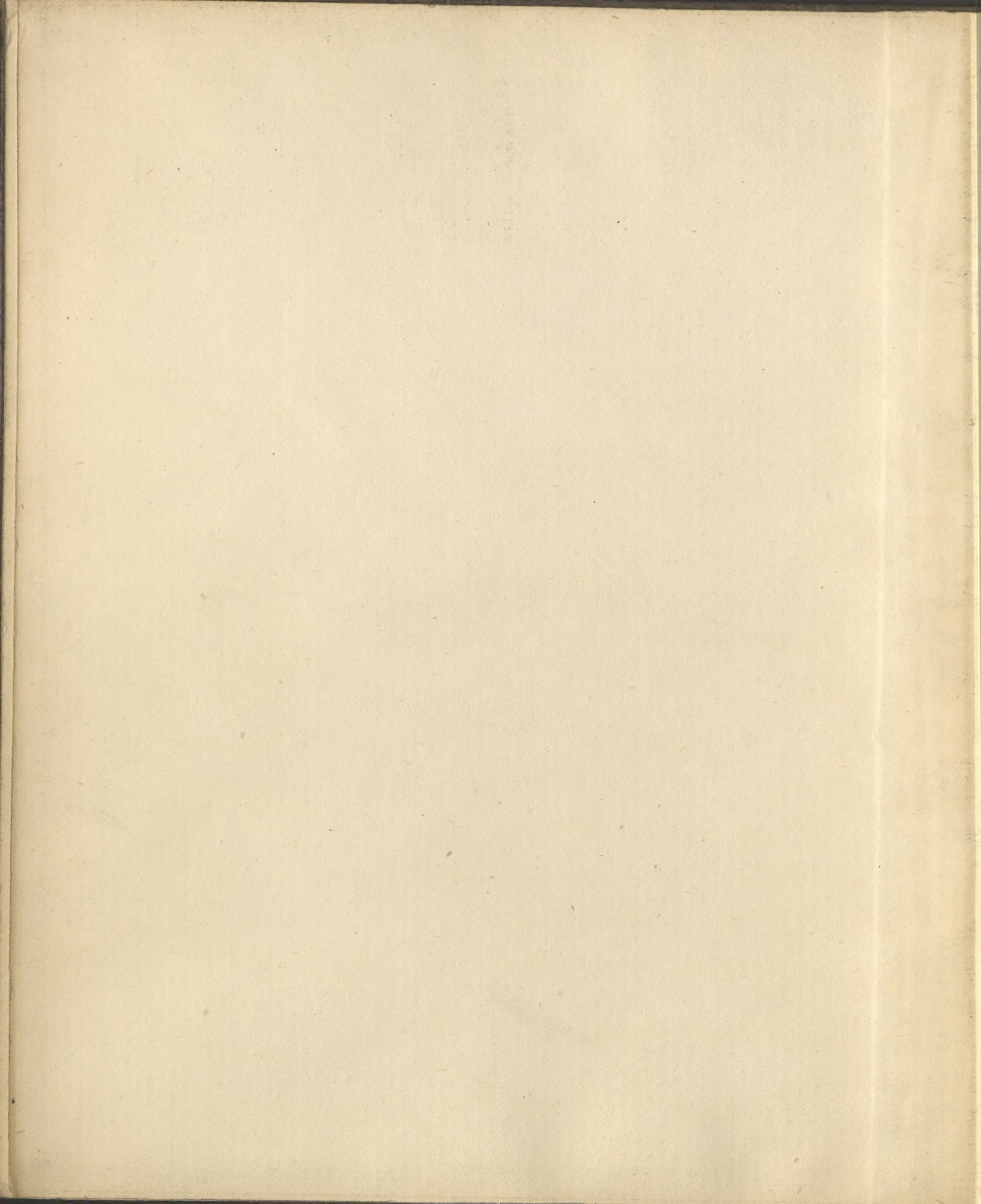
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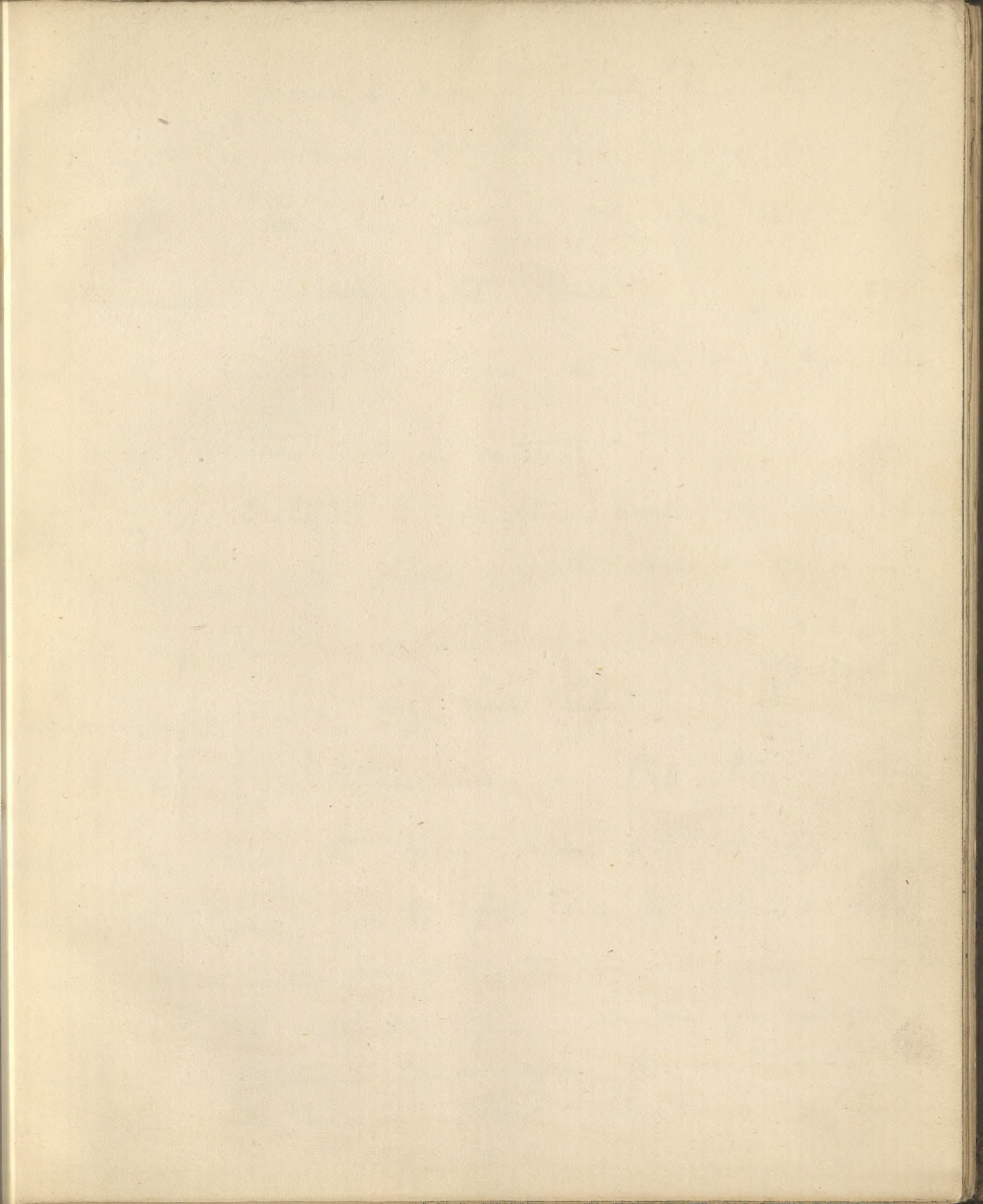
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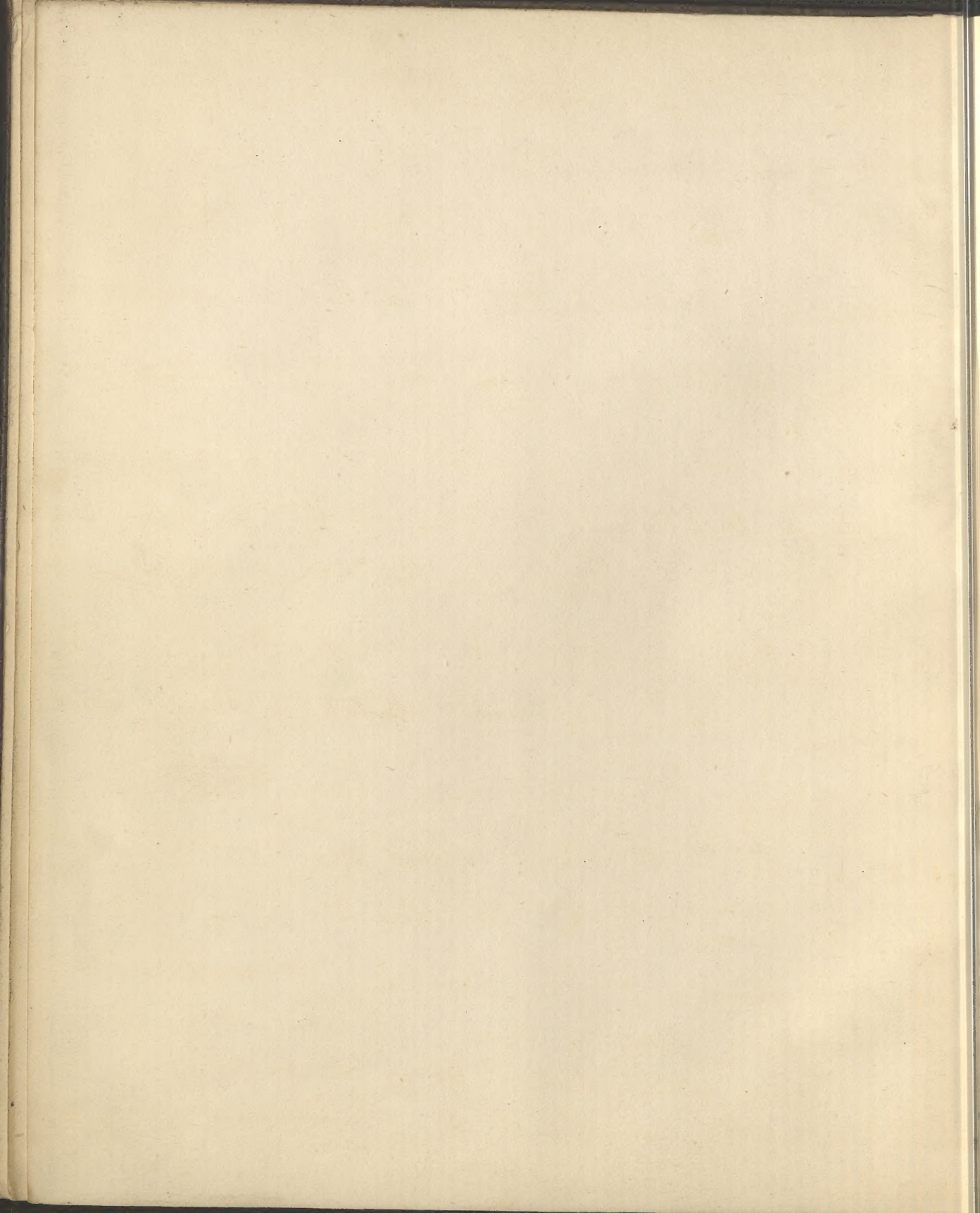
C. H. H. Parry.

17 Kensington Square

London. W







This term I propose to make an entirely new start, with the history of a branch of art we have not yet given much attention to. We have given a good deal attention to the development of Instrumental Music, & still more to the development of Opera, & now it is high time to take a turn at Oratorio.

The history of Oratorio is something similar in many respects to that of Opera. It sprang from the same sources, & was at first very like in appearance - & its modern development has been very much affected by the ^{independent} progress of the art of Instrumentation. But there are many respects in which the history differs very markedly from that of the Opera. In the first place the problem to be solved in continuing a satisfactory form of Oratorio was not nearly so difficult as in continuing a satisfactory Opera. In Opera you had to accommodate several different elements of effect. There was the acting, the vocal dialogue, the scenery & the Music. They can be made to minister to one another - But if all managed one element was more likely

The problem is
to show in
Oration much
less difficult
than in
Open.

Definition
of
Oration

How
differing
from Open.

Alone of
singing,
& acting.

In Open text
has to be least of least
Chances

in Open
is important,
in

Oration
essential.

to hamper another - and at the
~~contract~~ people really did not know how ~~how~~ ^{even} to make music &
dramatic words go together; & it took them nearly two hundred
years to get so far as the artistic balance of *Figaro*. In
Oratorios ~~the~~ there was much less to consider, & ~~the~~ ^{a very high} ~~high~~ ^{level}

perfection in this branch of art was very soon attained; ~~but~~
and the reason lies in the nature of the work of art, which you will not ~~grasp~~
~~perhaps you hardly realize what an Oratorio is.~~ ~~It is~~
~~throughout~~ ~~Oratorios is a~~ ~~clear definition~~

The ~~true~~ ~~definition~~ is a dramatic subject taken from sacred
history and thrown into a dramatic form though not intended
to be acted; & set to music with all the resources of musical
performance available. Oratorios thus differs from Opera

~~primarily~~ ^{and singing} in the absence of acting; and this entails of very
great and essential differences in its artistic character.
In Opera dramatic representation entails you ~~learn~~ ^{learning} almost
everything by heart. In consequence you cannot have

very elaborate choruses - You have to limit yourself to
simple & obvious things of a choral kind, which get
their effect chiefly from the situations. But in Oratorios
there are no stage situations, & there is nothing to help out
deficiencies of interest in that side of the work; and a

Open the
elements
affect the
audience or
modify their
receptive
condition.

2. Orator
must more
directly
define himself
on the
Munici-
pality.

3

composer is not only in a favorable position to do something more with his chorus; but he must do it. The sort of songs which is ~~the necessary~~ ^{inevitable} in Opera would be intolerable in Oratorio. And so it comes to pass that in Oratorio the Chorus has come to be the most prominent feature; the backbone & center of interest of the whole thing; & in Opera it always is musically a subordinate matter. Now there is another important thing which follows from the absence of action in Oratorio. In the Opera a very great part of your attention is taken up with what ~~you~~ ^{captivates you} through your eyes, and you ~~listen to~~ ^{listen to} the Music ~~and~~ ^{creating} under the influence of dramatic situations; & with your mind full of the story - In the Music in Opera has come to be very closely wedded to the Subject, & its whole character has been gradually changed by the connection, & come to be more free in form & more rich in colour, & orchestral effect. In Oratorio one is not thinking so very much of the ~~subject~~ Subject, & consequently the Music requires to be more austere ^{and more self-dependant} in character, & more artistically complete in itself. In Oratorio we invariably have complete forms in the shape of choruses & ^{Duetts & duos} airs, all cut off

In Oratorios the
Musical pieces
are more distinct
& complete in
themselves.

In which there is
some analogy
between
Oratorios
& Instrumental
Music.

The subject is
really of
but slender
importance.

But it
was not
always
so.

from one another and we are quite satisfied with it. I feel
it seems indispensable. If we had to limit to Oration ~~of~~
with passages spread out to the common length we have in
Opera, we should be quite worn out with the strain on
our attention. So in this respect we find a distinct
analogy to instrumental Music in Oratorios - Each movement
being self sufficient & complete in itself; & in this case
there is no danger of hindering the dramatic action, &
singers can pull up a phrase & show off their voices
and repeat phrases, & make twirls as much as they
please without offending our sense of dramatic effect - and
I fancy many people who go to Oratorios think uncommonly
little of the dramatic subject at all; what they care for
is the effect of ^{some particular} ~~separate~~ choruses or the beauty of some
special air, & it would be all the same to them if
~~it was~~ the subject was Job or Balaram & his donkey -
This I say is the case with us for the most part, I don't think
it was always so; for in the early beginnings of Oratorios
as I shall presently show you the subject was intended to
be very impressive, & the Music was inevitably rather of secondary

In fact the
Greek and
the
secondary factor,
as the
action of
the
principal.

They were
first of all
looked upon
as a means
of religious
education.

Source of
Oratorics.

Mysteries
& Miracle
plays.

importance. #20 in modern times the Orator is generally a
thoroughly secular affair. People go to listen to it just as they do to
any other performance in a concert room; & the people who
get them up have no idea beyond a musical performance, as
much a matter of concert giving as a symphony concert is a
Ballet concert. But in early days there really was a
religious idea at the bottom of it. The Orators were
meant as a means of impressing people with some story
in sacred history, & bringing it home to them; & it was
not for speculative concert giving to provide them, but for
for monks & ecclesiastics, who looked upon them as a
means of religious education.

It is a curious thing that both Opera & Orators should
have sprung from the same source. I have told you
before how the Miracle plays & Mysteries ^{seemed as forerunners} ~~seemed as forerunners~~
of Opera, by gradually ^{laying more & more on} ~~the~~ the secular & humorous character:
in Orators this was quite superfluous. ^{it was} ~~the religious character~~ and ^{the} the secular
character ^{that} had to be deliberately got rid off.
These Mysteries & Miracle plays were a great opportunity of which
the priests used in the middle ages for teaching the people the
stories in the Bible. When books were scarce, & the people who

Mysteries 2

Miracle plays

"Geistliche
Schauspielen"

X
The Miracle seems to have come in in a
fragmentary way in the course of the dialogue.
In very early examples of the kind of
act the actors appear to have occasionally broken
into song in a very picturesque way in the
middle of their speeches - Sometimes the
song was in Latin & the dialogue in the
vernacular. There is some difference between the
effect of such a proceeding now & then - For
then they only had melodic effects - nearly
all their music being done by voices. So the change
from speech to song was not nearly so noticeable as
it would be if the speaker had to wait for the instrumental accompaniment.

Music introduced.

Quarto
Marianklinge

could read them proportionately scanty; people had the total and
about the things the Bible contained. They could not read them
for themselves, & even if they could have they were only allowed
& have it in a language they did not understand; so the
priests taught them by periodical dramatic representations of the
stories: it was supposed to be good for them to know; & I
have no doubt it fixed the priest's view of the stories very
effectually in people's minds. They were short enough to see how
much stronger a dramatic representation is than a mere
lecture or reading - just as those of us who have
ever seen an historical play of Shakespeare always remember
his version of that part of history better than anything we find
^{the works of} historians; & so these monks used their plays with
like effect, & ~~ought~~ had a real religious object in ~~view~~
acting them before the people. In these performances there was
very frequently a certain amount of rude music, & to which
came to be associated with the ^{same} plays very early, & we
no doubt found to add to their attractiveness. X These performances
went on in all European countries - in France, Italy, Germany
& England; from the eleventh century onwards we have
constant records of them; & their subjects are very similar

For more particulars Bunney. 11. 84.

X And we can easily imagine that as the
resources of Music became slowly developed
the Music in the Miracle plays increased
in prominence, & became more complicated
& varied in the means used. We know
that the solo voice was supplemented by a
second - so that it took the character of
a Counterpoint - & that as time went on
it became customary to introduce long
choral pieces of a nature like Madrigals -
which of course more & more interrupted
& diversified the course of the dialogue X

See Bunney 11. 84

"The Conquest of Priests
of the Oratory" founded 1540.

See again Bunney. 11. 85.

Bunney says he
was in possession
of the words of
several dramas which
had been sung previous
to Cavendish, but had
not known what the
nature of the Music was.
He mentions "The Annunciation
of the Blessed Virgin" ~~1556~~
printed 1556, & the
Prophet's Song printed 1551
(both at Florence). but
as to the nature of the Music
in both found previous
to Cavendish's attempts

The name
Oratorio.

Philippo Nerini
born ~~1515~~ 1515.
d. ~~1580~~

popularizing
religion.

John ...
...
...

to those of our modern Orators. Such as the Commission of 7
(Rome 1440) St Paul, Abraham and Isaac, ^{Horne 1449} ^{Abel & (am 1524)} ¹⁵⁶⁵ The Prodigal Son,
and so on. X But there were of course not known as
Orators. That name did not come into use till about the
end of the sixteenth century; - just the same time that
Opera began to be attempted; and its origin is curious.
There was a certain very good priest in Rome in the latter part
of the 16th century by name Philippo Neri. He was
a most intimate friend of Palestrina, & that famous
composer died in his arms. Philip Neri was anxious in bringing
the refinements of religion to bear upon the masses of the people;
and he encouraged music especially for its effect as a help
to religion; & he is one of the first men recorded to have
encouraged popularising music for religious purposes. He built a
church in Rome called Santa Maria in Valicella, & ~~in this~~ to
it was attached a building ^{or institution} which was called an Oratory,
in which he used ^{sermon} to give sermons connected with performances
of sacred music, on some ^{script} after the manner of the well
known Mysteries or Miracle plays. The music he encouraged
was not of the lofty and ^{high} artistic character like the works of

Laudi Spirituali.

Animuccia.

Animuccia b. clut 1500 - died 1571.

Animuccia b. clut 1500 - died 1571.

The honour of first hearing ^{successfully} attempted as
imitation seems to rest with Cavaliere.
Peri in his preface to *Animuccia* says "It was
Signor Emilio Cavaliere who first of all as far as
I know, with wonderful perception brought an
Animuccia to a hearing on the stage". Peri mentions
it later, at the *Despartimento di Fileno*, pastorello performed at
Florence in 1570, and the *fisco della Cella* 1575 as instances.

his friend Palestrina; but of the most popular cast he could
get - in fact hymn tunes with if possible a good plain tune
which the people could catch - There were a good many of
such tunes in existence by his time, and they were known as
Landi Spirituali - One of these is still familiar in

Modern English Churches by the name of "Alleluia Trinitate vocata".
A collection of these was made for him by ^{Giovanni} Animuccia,
~~These tunes were used~~ and they were the chief musical feature of his religious
works at the so called Oratory of Santa Maria in Velicella.

For some time these Sacred plays or scenes from Sacred
history were ~~accompanied~~ ^{diversified} by such tunes; but when the movement
took place which resulted in the first beginnings of Opera by
Peri & Caccini the same influences brought about an attempt to
deal with the Sacred plays in the same way that they
projected treating the secular
secular plays ~~were being treated by these Composers~~. And
just ^{in the same year that} ~~at the time~~ Peri & Caccini made this attempt at
setting the story of Admetus & Eurydice to a vague kind of
recitation & a few simple Chorus Emilio Cavallone made
his first attempt at setting a sacred subject in the same
manner - and the same year 1600 in which they brought

from Cavahie's Oratorio preceded the
Indice by a little. It came out in
February, & Indice in December.

Cavahie's "Oratorio."

Bunny, p. 10 - p. 87 -

For Cavahie's directions about the Oratorio
see vol. 10 - p. 89 of Bunny.

X Here read the direction given in Bunny
instead of what is written opposite.

out their work at Florence saw the production of Cavaleri, attempt.
They were brought out at Florence; his at Rome - & everybody
seems agreed that the first attempt was made in Philip
Veri's Oratory, & that hence all works of the kind have
been known as Oratorios.

Cavaleri's experiment was not however a regular ~~and~~ scene
from ~~the~~ a biblical story, but an allegory. The name of it

was "The Representation of the Soul and the Body" &
the characters were the allegorical ones of the Soul, Body, Time,
Life, Pleasure & so on. The general plan & style

of the work was very similar to those of Peri & Caccini's
Opera. There was long passages of formless & uninteresting

recitation, with somewhat crude progression of harmony; &
little short fragments of choros. ~~The Orchestra consisted of~~
a lira da braccio, a ~~Chitarrone~~ ^{Chitarrone}, & 2 flutes. There

was no venture, but a madrigal with instruments doubling the
voice parts was sung to begin the performance. Two ~~other~~ features

strikes us as unfamiliar in ~~Oratorios~~ ^{dramatic} Oratorios. One is that there
was evidently a stage and ^{action}; and another was that there

were dances, such as a ~~galeade~~ ^{galeade}, a Canary & a Corrente.

"In tempo fuggo" and

Illustrations The first Ventator, by Price
 & the Chorus "Fate festa".

Price ~~and the~~
 decided that this note is
 well that he makes a great effect

I also say that
 the first performance of Carlini
 with this plan is Feb-1900
 but the new probably
 old style. equivalent is
 now 1600.

Carlini did die
 before the performance
 came off, &
 there seems to have
 been none fit
 to carry on his
 work.

Domenico Mazzocchi

The points of the story seem to have been simply that "the body" lay in
in sumptuous apparel, with feathers & a velvet & other signs of
luxury & well being, & ~~and~~ gradually got rid of his finery &
ended up as a miserable corpse. The soul of Caron

perished. Such was the work which is generally looked
upon as the first Oratorio; produced in Rome early in 1600,
some months before Difco & Euridice came out in Florence.

Before it came out Carissimi was dead, and he left none
behind him to go on worthily in the path he distinguished himself

in. A few attempts of similar kind are mentioned, but
there was no genius like Monteverdi to do for Oratorio what
he had done for Opera.

Where the patron saint of the Jesuits,
Ignatius Loyola, was canonised ^{in 1622}, a performance similar to Carissimi's
Opera Oratorio was got up. The music was by Kapsberger, a

the piece and allegorical one called the Apoteosis of Loyola and
Dominic Savio. It was performed in 1622. A composer

called Loreto also became famous for similar works. The
most successful composer of this kind known ^{in the time following after Carissimi} ~~at the time~~

was Domenico Mazzocchi, who for a time who
impressed his contemporaries to a great degree, & left his mark

Mazzocchi's
Cantata d'Adone
considered for
the light it
throws upon
his Oratorio
works

Rockstro says Mazzocchi's
Lucrimonia rivalled in popularity
the "L'Amato d'Adone" of
Monteverdi. W.T.R. speaks of the
at hazard, & is so extremely
erratic & confused in the arrangement
of facts that he is likely to have
been mistaken. The passage quoted to
justify the assertion is immeasurably inferior
to Monteverdi's "Lamento".

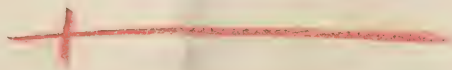
His Oratorio

and the

Cantata called
"Lucrimonia di
S. Maria Maddalena"

on the history of Music. He was famous for his Madrigals, and sundry
works of the same order as Paris's Soprano - settings of Clementine's to Min
with imitation & domos - I fail to find any thing of his in the British Museum
in an line except da Caterina d'Adone but he calls a Table - Table is practically a
little dramatic piece, & compounds precisely in design a use of
Monteverdi & Paris's Canonic works. Then an little lot of stings
called Ritornels, & long imitation, & things which he calls Arias, &
Arias a 3, trios, & quartets. There is an appearance
of time in some of these which shows how much
travelling off away from Paris's idea - & it is for these
fragments that the work is noticeable. The technical mastery
of art seems to be at a low ebb, with him: & there are bits
which are extremely crude - such as consecration of the retorn base.
& table is a Chorus. & so on. His work is evidently
vastly inferior to Monteverdi's.

His Oratorios however I have not been able to get a sight of.
Nor any very kind account of them. The one which stands
foremost of his work of that kind is called "The Martyrdom
of saint Abundantius & Abundantius, & this was performed in
Rome in 1631. A similar work containing imitation and
called "The Annunciation of S^t Mary Magdalene"
was yet more famous - & like so many



Carissimi.

first nature &
confident compass
of the monodic
movement.

2. longer

tentative. *2. 2. 2.*

~~a line~~

~~continuing~~

~~Contrapunt~~

~~& the first~~

~~the monodic~~

~~experiments~~

Hi recitation and

Arise.

the things of that period is said to have drawn tears from all who heard it. The description is so common that I am not much inclined to believe it. Maggocchi however may be credited with

having done something to make ventation more expressive - & he stands as the foremost representative of the ^{Group of composers} ~~feeling~~ ~~feeling~~ ~~between~~ ~~Caravere~~ who immediately succeeded Caravere in the early part of the 17th Century, & the greatest representative of ~~Nature~~ ~~in the 17th Century~~ ~~Carissimi~~. Close upon his heels if indeed he was not actually his contemporary comes Carissimi. Carissimi is fairly ~~represented~~ ^{put forward} as the first mature composer

of the Monodie form of Music which came into existence at the end of the 16th century. That is he was the first composer

who had sufficient grasp of the Art to give the impression of knowing what he was aiming at, & ~~understanding~~ ^{that we know} commencing his career that he aimed rightly. All the ~~works~~ ^{that we know} ~~previous~~ ^{previous} & his time have a look

of experimentalness & tentativeness about them, ^{and very inferior workmanship}. In Carissimi's works we find plenty of things which still strike us as completely

completely good and effective: & in imitative and Arioso especially he really strikes upon points which are highly and touching by

expression. Suppose before we discuss his works in detail you

must put down a few dates & particulars of his life. He

Carissimi
probably born ~~to 1602~~ 1604

Carissimi
comprehensive.

Counterpoint
a polyphony
reflected by
the first
monodists.

Carissimi first
paid attention to
the old methods
again.

was born at Marino near Rome in 1604, according to some - according to others
in 1582. He was Chapel master in Assisi for some years; &
then became Chapel master at the Church of St. Apollinare in Rome, where
he remained for the ~~some~~ rest of his life. St. Apollinare it is worth while noting
was in connection with the German College in Rome. He died in 1674.
Among other good services he ^{the world & humanity} did, was that of ^{training & directing} ~~developing~~ the
Musical capacities of both ^{Cesti, Buononcini} ~~Cesti~~ & the great Alessandro Scarlatti.
Carissimi was successful in many branches of art - and it was the
comprehensiveness of his mastery which made his work in Oratorio so important.
The earlier Monodists like Peri, Caccini, Cavaliere, & even
Monteverdi in their enthusiasm for the "New Music" as they called it, thought
the art of the great Contrapuntists of little importance - & their mastery
of part writing, & treatment of voices in combination had been decidedly
defective. (Enlarge) But as time went on people began to
see that they could not do much with such simple methods as mere
imitation & simple chord succession - & they began to give their
attention to the methods of the old Contrapuntist school again - &
tried to find ~~new~~ ways of adapting the New Music to the old
& ~~getting~~ ^{richer results} ~~combining the two together~~ by their combination. Carissimi was as
far as I can make out the first notable composer who
was equally master of the ~~contrapuntist~~ style & the ^{new} Monodic style.

Carissimi's
motets &
Choral masses.

His treatment
of instruments.

Draw comparisons between
the gradual increase of exact
details in the accompaniment, with
the increase of exact details of
rhythm in modern instrumental
music. e.g. The use of harpsichord
& Organ by Handel. The
accompaniment or condensation
harpsichord in Opera bands etc.

Carissimi's
treatment
of his
Chorus &
first step
in Drama.

He was a famous for his ~~too~~ contrapuntal Motets & Masses
as for his solos - And he could write as freely and as richly
in ~~the~~ ~~6~~ & ~~8~~ parts, as he could move people by his
^{superior} ~~his~~ recitation. He also had some idea of using instruments effectively.
That is treating them as ~~an~~ independent accompaniment with some
intensity - it of itself. In the earlier Mendelssohn had gone
no further as a rule than a single line of figures. They
left the details of the instrumental part of the work to the ~~copyists~~ taste or copying of their accompanists.
Carissini often uses an accompaniment of 3 part strings, &
uses them well; with some sense of effect. And all this comes
in most serviceably in relation to the department of art
we are considering. For two of the features I have pointed
out to you as prominent in the modern Oratorio scheme - come
forward in the decided prominence of ^{first in Carissini's} ~~the~~ works. The earlier
writers had such a slender idea of what a chorus was ^{capable of doing} ~~and~~
that it was ^{unlikely that} ~~impossible~~ to ^{choral music} ~~bring~~ into ~~anything~~ the least
remarkable for anything but crudeness & stiffness. The voices
were not expected to sing more than a succession of chords -
all morning simultaneously; ^{as in the "Fate" part of Carissini} ~~the~~ but Carissini resumed
the idea of the number of a chorus being independent ^{groups} ~~parts~~.

It was his
treatment of Chorus
which first ~~led~~
~~the~~ led the way
towards such
masterpieces as
Hamlet.

His works.

Their design.

Historians.

7. 10. 11

and restored much of its lost dignity to Church writing; & ~~the~~ ^{thoroughly} set things in the train in the direction of the culmination of Church writing as we know it in Handel's works.

As Carissimi's works are extremely important historically I shall consider them in some detail. The most famous of them is Septuaginta - & to that I shall return presently.

There are plenty of other ones which are worthy of remembrance.

Such as Judicium Salomonis; Baltazar, Jonas,

Job. The design of ^{the book - story in} these works is eminently noticeable.

as the connection with the Sederistical plays & services is obvious.

~~Under~~ There generally is a personage called

Historicus - the narrator - who tells in substance the outlines

of the story, & the actors in that story come in in succession

& interrupt his narrative by ~~singing~~ ^{of the dialogue} taking the part allotted

to them in it. A ~~similar~~ process ~~is~~ similar to that

which some of you may know in the Passion

Music of Bach. For instance in ~~Bach's~~ Historicus

~~comes forward~~ Judicium Salomonis Historicus begins by summoning

Indicum Salomon



Wang

people from all parts of the earth to see the glory of King Solomon.
Then comes in the two women, the first of whom makes her
complaint to Solomon that the other woman had stolen her
living child & put ^{her} dead one in its place. Then the other
woman vociferously contradicts her - & there is quite a
fine heated wrangle between them, which is excellently carried
out by (Arissimoi) Maria - & her friends.

Then Solomon takes up the dialogue, & orders the sword
to be brought & the living child to be divided between the
disputing mothers. At which the 2nd woman says it
is my wise judgement & quite right. But the first woman
says "alas my child", & would rather leave it given to
the other woman than killed. Then Solomon sees which
really is the mother and orders the child to be given
to the first woman, who has shown the real love for the child.
This is followed by a Chorus singing Come all the
world & applaud the wisdom of King Solomon - &
that is the whole Oratorio. As a matter of fact

it is a very little telling & will not contain little pieces,
& into the usual conception of the story ~~very~~ is quite a vivid & dramatic form.

Carissini Septima

Carissini's
antatas.

Early history
of antata

of origin

Now we come to Lully, which is regarded as Carissimi's masterpiece.

Analyze the story. Distinction. Lully. Filler.

The musical plan - Dramatic points of solo & choruses.

Carissimi deliberately sets himself to express the dramatic points by his music. He expresses the wail of the Ammonites by ~~down~~ a descending chromatic passage. The exultation of Lully's daughter by a lively dance measure, etc. etc.

Carissimi left the Oratorio in a very much improved condition; & his treatment of other branches of art also tended to help ^{things} forward.

He made a great mark for his time as a writer of what were called Cantatas - a ^{prominent} connection with that branch of art is a good opportunity to say something about it. In

its early stage it was not the least like the Modern Cantata.

but nearly is not cases a work for a single voice, containing passages in a Carissio style - sometimes lots of recitation.

It was brought into prominence by the same ^{And led to the cultivation} circumstances.

Opera & Oratorio - ~~The new prominence~~ ^{about} the early ~~speculations in music~~ ^{part of} solo voices, entirely left to it, & etc.

~~etc. through the century it was much cultivated.~~

The ideas of the speculative enthusiasts who ~~cantata attempts~~ founded the "New Music" are chiefly centred on ~~the~~ things for solo voices and

Solo music.

Illustration, Nov. 3/86
a fragment of Mazzocchi
{ The Contending Women from
"Iudicium Salomonis", Duet { Miss
Himmig
Squire

Fellow feeling
among artists
of all branches

Aria. Dispute in tympans. Miss Roberts.
Sept 1886

Aria "Hitt' eyes in minutes".

Aria can can. Miss Roberts duet.

(Two others prepared, but singers could not come.)

A Sat-
passion for
adding to the
artistic & healthy
enjoyment of
human beings.
A spirit which
did not want to
enjoy what was
the food of art or
music, but eagerly
pressed forward to get the
utmost possible with artistic means.

Caccini
foremost theme
of the 'New
Musical'
note Cantata

Caccini

they naturally tried all forms which gave them an opportunity of exploring the
capacities of solo music. ~~Some circumstances which ministered to the development in particular directions~~
Indeed Italian life was saturated with painting, music, poetry
architecture - & artists & musicians were constantly trying their hands
at poetry, & poets & artists tried their hands at music, &
very one knew & understood something of his fellow's work.
The poet longed to lend his ^{poems} ~~off~~ to the musician, & give his opportunity
to give extra effect by ^{his} cooperation; & vice versa the musician
was keen to give the help of his ~~off~~ power of effect to the poet.
And so the ~~musical~~ new school of composition took anything which
came to their hands - Sonnets, monologues, Odes & poems
of all kinds & set them to music in the same spirit
& in much the same manner that they set their Operas.
& Called them Cantatas. Cavini was one of the first
to attempt setting of poems in ~~that form~~ the manner; &
Vincenzo Galilei ^{was another early experimenter} ^{honour} ~~his~~ ^{own} efforts were a crude as the early
Operas; & all this thought it necessary to do was to give the voice definite
notes to declaim, with in certain limits - & lots of melodious bits also
came in as an accident. Cavini put a different aspect on
affairs, and infused ^{such} life & interest into his Cantatas that his
contemporaries looked upon them as ^{among the most noteworthy} ~~one of the~~ ^{of his} works.

The *Judicium Salomonis* is attributed to Cort.
Its internal evidence makes it much more probable
that Cassius is rightly credited with it.

Before going to Scarlett take
Skallie's & (et. see p.

Skallie's dates are from confidently - Hols.

little book as 1645 - 1678.

A. Scarlett

1659 - 1725.

Callie's of

January 1725

He is as much the representative composer of the first mature stage of Cantata, as of Oratorio. In fact he gave the branch of art a status position which assured its further cultivation & improvement by the most gifted of his successors.

His traditions were handed on directly to his two most famous pupils Cesti and Alessandro Scarlatti. The former gave his attention chiefly to Opera, in which department of art you may remember he was a most successful experimenter - & shared with Cavalli the foremost popularity of his time. Cesti also wrote single voice Cantatas; I doubt that he did anything notable in the line of Oratorio. ^{So Scarlatti is much for my full consideration - a little later, & first we must attend to some prominent composers who were more nearly contemporaries with Cavallini.}

~~In all lines known to the great pupil of Cavallini, see next page~~

Alessandro Scarlatti was ^{in all lines of musical art} equally successful. His comprehensiveness was as notable & as serviceable to the progress of Oratorio & Cavallini. Like his master he gave his attention to the polyphonic style of writing for voices, he also tried his hand at Instrumental Music; & wrote works of a sonata order for stringed instruments, as well as effective Overtures and instrumental accompaniments in his Opera - & such works. Unluckily most of his numerous works did not get beyond MS, & the greater part of them appear to be lost. Only

disappearance of
Scarlatti's works.

A. Scarlatti.

His (master).

Stradella.
1645 - 1678.
(date speculation)

a few of his 100 Operas are to be found; and as far as (20)
I know there is no copy of any of his Oratorios even in Rome is
the country. In fact it is difficult to get even any account
of their contents. The names of ^{some} ~~these~~ ^{are} only are preserved.
The most noticeable is said to have been one called "The Sorrow
of the Virgin Mary". ("I Dolore di Maria sopra Vergine"), which
came out in Rome in 1693. The names of some of the others
are "The martyrdom of S. Theodora" and "The Sacrifice of Abraham".
Scarlatti is equally famous for his Cantatas; and in these
we can trace a progress which must have been common also
in his Oratorios in definiteness of form, a decisiveness of Musical
expression, a feeling, and all the
elements of maturity.

~~The four most famous writers of the end of the 17th century +
the beginning of the 18th were Colonna, Caldara, and Leo.~~
~~Stadella~~

The composer who impressed the musical public ^{in the 17th century} most after Corelli is
Stadella - whose name calls up the most romantic associations of any musician
from medieval to modern times. The story of his love for the noble
lady Hortense, and of the reluctant hatred of the Venetian nobleman who
ultimately secured his assassination after two failures is very likely most of it

What the essence
of Handel's life
implies

Handel made singing master to a lady engaged
to some Venetian nobleman ^{collecting some Pignone, by the Countess}. He & the lady
fell in love with one another & they eloped
to Rome. Venetian nobleman was Vengiani, a secret
assassin. They plan to assassinate him
in the church of S^t John Lateran, when the
performance of an Oratorio of Handel was going on.
They waited till after the performance, & were so
impressed by the music that they gave up their
designs toward Handel of the plot &
returned to Venice. The Venetian nobleman made
fresh plots. When Handel fled to Darmstadt for better
security. The assassin followed him thither &
killed him one evening when he was walking in
the park. The time he remained in the
Venetian world was a blank, & when Handel
moved to Genoa a fresh lot of assassins followed
him thither & succeeded in murdering both him
& his mistress in their own house.
Said to have taken place in 1670.
Handel really lived till about 1681.

His work mostly in Prof. G. Oratorios & 11 Operas at Modena
a large number of Cantatas & vocal solos in various places
as well as Madrigals of the serious type.

But ~~the~~ interest and was confirmed after his name by the story
story rather true or false points at least to the interest which Italian
took in him. and it is pretty sure he would not have been made
the subject of such a typical romance if the public had not been considerably
attracted by his music. ~~MAC~~ ^{which indicates} a point which rather ~~indicates~~ the sentiment
of his contemporaries about him, ^{& the unlikelihood of the story} that though all the details of the
modern attempts of the Venetian noblemen are clearly ~~not~~ recorded, and
merely details as the date of his birth & death ~~remain~~ ^{really} undecided.
and though the fact of his final assassination at Genoa is given in the
fullest manner, & the date ~~is~~ well, we have ^{at least one} composition bearing his
signature which we know to be of later date. The story, whether
true or false is eminently typical. You can read it in Burney's History
in Rochester's History, & more surely in the article on Stalder in P. Richter's
we at present had better give our attention to his music, especially
in connection with the history of Oratorio. Stalder was decidedly and
and the Oratorio which we have is his ~~best~~ ^{most} ~~work~~ ^{work}
important, & remarkable genius; & though he wrote but one Oratorio,
shows a very high range of ability in all
St. John the Baptist, ~~it~~ has left more ~~marks~~ ^{marks} than ~~Carissimi~~ ^{Carissimi}
respects. Possibly the highest point reached in Oratorio before Handel's time
~~the works of other~~ ^{the} ~~musicians~~ ^{musicians} of his century. In fact it is
in expression and by a bold treatment of instrumental details
quite ~~stands~~ ^{quite} on a par with ~~Carissimi's~~ ^{Carissimi's} works, & certainly above
in Italy the 18th Century before. The ~~fact~~ ^{fact} ~~is~~ ^{is} the
evidence close to the ~~fact~~ ^{fact} ~~is~~ ^{is} the
fullest possession of the ~~fact~~ ^{fact} ~~is~~ ^{is} the

Stradella

St John the Baptist

Instrumental
Overture

Recitatives -

Arias

in regular

Aria form.

Left Apportion of Stradella Arias & their definite form
it is worth noting that he almost certainly
died ~~about 1678~~ 1678, & Scarlatti the reputed
inventor of the Aria form produced his
first Opera in 1680. (L'Oronte de Monaco)

Character drawing
in his
Sings.

inanimate like most the specimens of Italian Copping in some cases - still gives
a good opportunity to estimate the work & judge from it the standard
of advance which Oratorio had by the time arrived.

Musically the points to notice are the following. An instrumental overture -
very fragmentary and crude, but in advance of ~~most~~ things one comes
across as early in the time.

Next the recitatives with in general a free & full of spirit and
dramatic effect. The solos are quite definite in musical
thought; & clear in design, ^{one of them at least} and ^{completely} in ^{so-called} Aria form. What
is a devious refutation of the unlearned formula, which old fashioned
musical historians; notably, ~~the~~ ~~Robertson~~ & so on repeating is defence
of absolute proof! The contrast - just right under these noses - that
~~Alexander Carlotta invented the Aria form.~~

What is extremely remarkable is that Stradella's Solo ^{pieces} ~~music~~ in St John
the Baptist is not only clear & in melody and form, but they are many
of them excellent ^{as expressing} character ~~pieces~~. Herod's music, especially one
who has a most decided character about it. So has the
Music of Herodias - 2 facts all the ~~personages~~ ^{personages} have something

of a definite style appropriate to their supposed character -
in the same kind of way though not so markedly as the personages
in Fidelio or Trischitz, or Meister Sings

Stradella,
St John the Baptist

Chorus.

His humming.

found bases.

Said than influenced
Proull

31
Slightly f

27
see f

Feeling for timidity
matured by
Scarlett's time.

point as come to in the chosen. And here too Stradella shows
to great advantage. My own style short for the most part, but
they are freely & polyphonically written, & in a few instances
the best choir, that of the disciples, in the best Oratorio Concerto of the century.
are treated dramatically - - - freely Stradella's harmony

is remarkably rich & full of variety, & almost extraordinary
force & mastery for the time when he lived. A point worth
remembering historically is that he was a favorite composer of
Poccell, & I think some of Poccell's remarkable strokes
of harmonic progression ~~are~~ ^{are seen to far ahead of his}
time originated from the example of Stradella. Stradella too
had like Poccell a remarkable penchant for ground basses.

Next in order of time to Stradella, & still higher in order
of merit as come to Alessandro Scarlatti, greatest of Caccini's
pupils, and continuator of his principles.

back 4 pages.

The feeling of comparison for truth had by Scarlatti time become
sufficiently deepened for them to feel the relation of one key to
another, & also to combine my effective strokes of modulation

Scarlatti had a passion for untroubled & striking passions; and
in Cantatas for single voices he found a good field for his
experiments. The Cantatas are extremely numerous, & many
of them are well worth knowing; ^{moreover} they are a little easier to
get at than his Operas & Oratorios. Scarlatti lived till 1725, &
came into personal contact with Handel.

Contemporary with Scarlatti was a good many able & successful
writers of Oratorios & Cantatas. ^{Francesco Federici wrote Santa Costanza, and Santa Caterina da Siena for the Oratorios.} Caldara was born in
1678. He had the luck to have words or poems supplied to him

by Apostolo Zeno and Metastasio, both of whom are ranked high among
notable librettists - & no doubt had poetic gift above most of their species.

He was ^{celebrated} ~~noted~~ for his choruses; ^{though the best specimens were, probably not} ~~which were not to be found in~~
his Oratorios, but other ^{said} works, such as masses - the latter of his works that I have been
in contact with as Scarlatti or Metastasio, but were looking to the last
eight signs of a ^{show} traces

of his ^{hand} ~~hand~~ already of tendencies towards the smooth & elegant
^{Musical} ~~theatrical~~ style which became characteristic of the Roman Church ^{from} in
the theatrical phase which it was shortly bound to enter upon - much
its degradation. Caldara's Oratorios were mostly written for Vienna.

The names of some of them are Lucia, said to be his masterpiece -
David, & Daniel, & "a Passion".

Another successful Oratorio composer was ^{Colonna} - who also is
praised for his ^{choruses} ~~choruses~~, ^{which were of higher quality than Caldara's.}

Colonna .

Oratorio of this
time very scarce.
(a probably not of my
first musical
interest)

Chorus becoming
more in
Italian Oratorio

The Italians were a monopoly in Oratorio as in any other
branch of art. They began well, & up to a certain point
were almost the sole makers of progress. Then evil influence
came in; they abandoned all the grander & nobler sources
of effort, & allowed Oratorio to degenerate into mere
bundles of Court airs for distinguished singers. The
style of which was absolutely secular or theatrical.

He was born in or about 1640 came to Rome & studied under Carissimi, devoted his life mainly to Church Music & died 1695.
~~His dates seem not to be known.~~ Bumey mentions St Basil
as an Oratorio of his, & says ~~completely~~ ^{that he had seen} ~~enough~~, but it had no
chance in it. ~~The~~ Oratorios by ~~composers~~ ^{reputable} composers
of this period are very hard to get a sight of. Bumey who
lived ^{comparatively} near their time said that though he knew ~~of~~ ¹⁵ of
Calderas Oratorio set to Apostles Zani's ~~words~~ ^{words} he had seen by the
utmost exertions been able to get any single one in a complete
form. Of Clavin's he only saw the St Basil. So we can
only judge of them by the analogy of what we know of others of
their works; or follow reports, & test it by rare examples we
can find! One ^{very noticeable} ~~curious~~ remark Bumey makes is that for -
time choruses instead of increasing as we should expect were becoming
rarer & less important in calibre - ~~and this is, as you~~
~~will presently see, a very important point to verify.~~ For if the Italians were abandoning
~~I have seen~~ ~~seems likely to be right~~ ~~for a little while~~
the grand effects of Church Music for metricious display of solo singing, it is clear that the
Oratorio ~~followed~~ ^{is the} ~~work of Opera~~ ^{work of Opera} ~~as developed since the~~
~~great development of Church writing which ultimately became the most marked feature~~
~~of Oratorios was not owing to Italian example but to the taste of other countries.~~
~~provided by the everyday composers, who could win popular~~
The fine choruses of Carissimi & Stradella were splendid models & influenced the style of
appreciation more easily than by troubling themselves with
writing elaborate ~~and~~ ~~choruses~~ ^{in a general sense the presence of choruses in Oratorios}
But ~~there were at least two composers who did not fall~~ ^{we are owing to Italian taste, as they preferred solo Oratorios.}

Leonardo Leo

Durante.

The Scripture of the Kingdom of Oratorio was destined very soon to pass away from Italy altogether; & in connection with Oratorio we shall have to give them but little more attention. There were some excellent masters of counterpoint who imitated Scarlatti & Stradella, but they did not show much of their skill in ~~Oratorio~~ writing Oratorios. I think all we need do is record a few names & a date, & then leave the Italians for $\pm$ good. One of the best of those who came after Scarlatti was Leonardo Leo, ^{who was his pupil} ~~he~~ was a master of smooth & fluent counterpoint which he displayed with success in Psalm & a famous Miserere. He wrote an Oratorio called Santa Elena al Calvario. He was born in 1694 & died 1746.

Durante another writer of similar music was born 1684. ~~He wrote a famous Magnificat~~ ^{He was a pupil of Alessandro Scarlatti, & master of Piccini.} & other famous Opera writer, though he did not write Opera himself. His Church Music was what a good. His best known work is a Magnificat. He died 1755.

~~up Handel's Paper~~ ~~Handel's final Opera~~ ~~Oratorios~~ were also produced by Lotte 1667 - 1740. & by Handel's - real Baroque. 1692 - & many others - but they were not amongst their most successful works. ^{and} ~~That~~ from various indications it becomes increasingly obvious that Italian composers were going back in their conception of Oratorio. They put forth their strength in Chorus writing in masses, psalms, Stabat Mater & a host. Carissimi's & Stradella's ideas of Oratorio were already as far as abroad - & it fell to the lot of composers of other nations to carry on the work, & to develop the Oratorio in a kind of form to a height unsurpassed by any other branch of art. ^{more a summary of what was done in Italy} ~~the~~ Italian domination, & the beginning of the 18th century opens up a new & familiar course it will be a sad to

Summary

First phase -

Operation -

connected with

the stage &

in action

with house.

has decided

of definite

are.

Connection
with stage

~~finally~~
gradually

change

Introduction

1. Introduction

The whole of the 17th century was a
period of probation of the Oratorio. Beginning ^{with the beginning of the century. in 1600} as a theatrical
performance like Opera, but with a religious subject, it had
all the signs of complete infancy about it. It was small
in scale, indefinite in ideas, & utterly devoid of
instrumental effect, and almost devoid of melody in ^{the choruses were about as simple as the accompaniments empty.} Then the
Romans were all in all & the music nearly served as a
~~light~~ help to the general effect - to give it a new & more
impressive tone. ^{The first step of improvement was when} composers tried to make their
recitatives more expressive, & to make the accompanying
instrument play something definite. Then the choruses were
enriched with more interesting counterpoints, & the solo
^{parts} made more definite in melody - and all the
points of the drama were illustrated as far as composers knew
how, as in Caccini's works. About the middle of the
century Oratorios seemed by degrees to have ceased to be
performed on stage with theatrical adjuncts of dresses, action
& dancing - as the century progressed towards its conclusion
the Oratorio form was definitely adopted by composers, their
development of a sense of ~~long~~ tonality gave them an immense

Influence of
developing
instrumental
Music.

of many effects of modulation, & a better ^{for obtaining} opportunity of
good form or design in the several numbers of which these
works were composed. And last but not least, instrumental
Music had developed so far as to give these immensely
greater opportunities of effect from the use of these instruments.
~~Corelli~~ The Violin had come into use in place of the
Cembalo Vids, & Biber in Germany & Corelli in Rome
published excellent instrumental compositions for strings 20
years before the end of the century. (1680 - 1681.)
So everything was ripe for a climax. The development of
the music, the revival of Choral music uniting counterpoint
with modern tonality, & the successful start of pure
instrumental music all combined to lay ~~the~~ a grand
opportunity in really to the hand of any composer who ~~was~~ ^{was}
strong enough to use it; & in Bach & Handel the
first & perfect climax of Oratorio Music was arrived.
~~But in order to understand its manifestations it will be necessary to go back & look at~~
~~the line of German Oratorio - which is a distinct~~
~~consider the genuine~~

Sacred music
in Germany.

German always had a way
of putting a characteristic flavor
into their music - a touch
of Volkslied - see the
Solo "Ouvre Ouvre"
in the "Marsen Klage".

Effect of
sermons
from Roman
Church.

Love of
German
for "Pavane"
music.

from Italy as the French Opera of the 18th century was from the Italian Opera. (29)

The sources of ~~German~~ ^{the same} music and in plays & in services ^{church} music in Germany were the same as in Italy, and the character of it remained ^{much} the same up to a certain point. ~~German~~ Germans were not especially prominent as composers till after the Reformation; and even then it took them some time to come actually to the front; though severance from the Roman Church caused them to ~~take~~ show more and more of independent national ^{disposition} in their musical productions.

I have already ~~described~~ ^{described} to you ~~one~~ ^{one} specimen of the early German

sacred plays, such as were interspersed with Music; and among the ~~foremost~~ ^{foremost} of Opera & Oratorio both in Italy & Germany.

In Italy the development of Oratorio made its appearance in a great variety of subjects, biblical or dramatic. Sometimes Old Testament heroes, sometimes allegorical personages, sometimes famous Saints. But in ~~Germany~~ ^{German} religion ^{intensity} showed itself characteristically by laying hold ~~especially~~ of one subject and concentrating ^{almost all its} energy upon that. This is the story of the Passion as told by the four Evangelists which is described in the titles of the works

Old practice
of the Roman
Church of
relating the
story of the
Passion in
Holy week
in a specially
noticeable
manner.

as "the sufferings and death of Christ". This attracted persons
composed so much as cinema to exclude all others from the
roll of their most prominent sacred choral works. The exact
source of their ~~use~~ ^{treatment} of this subject was an old traditional custom
of the Roman Church. Among other ^{adapted by the Roman dees} devices ^{for singing home to}
the minds of worshippers the stories of their sacred history, was
~~that of~~ a special device which was made use of only in holy week
for reciting the history of the Passion ^{as told} ~~and~~ the four gospels
evangelists. ~~The device used is~~ The practice began very early
in the middle ages and though it varies a little in details
according to different uses in principle I believe it was the same
everywhere. Instead of one reader going through the whole of the lesson
as is always done in the English Church, for this special occasion
the texts of the narrative were cut up in accordance with the actors
in the story: one priest represented the evangelist ~~and~~
another recited the purely narrative portion ~~with~~
the story, another priest took all the words
regular calendar allotted to him, another priest took all the words
of Christ, with a distinctly different form of musical recitation
and another took the part of the thrust or crowd. Sometimes
other individuals were represented by other priests, and
I believe ^{Sometimes} that the utterances of the crowd were allotted
to the choir. This interesting ceremony which was capable of being very impressive

This practice of
uniting the Passion
was retained by
the Reformers.

John Wether -

As early as 1545 Wether

Herrnrich
Schütz 1585

Latinized
Sagittarius

Christus in the chapel of these Court
studied law in Univ. of Marburg.

went to Venice & became

professor of ~~Arithmetic~~ Giorgio Schuler;

at the same time (circa 1609) took

up as the foremost musician of the
age. Schütz began with Madrigals.

published in 1611. Gabrieli died
in 1612, & Schütz returned to Germany.

Made Capellmeister to D of Saxony 1615

& continued so till his death.

Besides his "Passion"

he made a setting of Rimenius; Daphne.
in a German version by Opitz

His feeling
for harmony

was retained by the reformed church in Germany; & came
to have much more special stress laid on it than in Italy.
The musicians of the reformed church laid hold of it very soon.
Johann Walther ^{produced} ~~wrote~~ a Passion according to St. Matthew ^{& another according to St. John} in 1530;
the to Roman text; & he wrote a complete set of 4 in
1552. Before 1600 the use of a German text ~~came into~~ ^{became} general.
But the music seems to have been slender.
~~Walther~~ ⁱⁿ ~~Walther~~ In the early years of the 17th century
more elaborate & expressive treatment began to be adopted; & the
composers ~~were~~ ^{were} able to take advantage of the ~~rich~~ ^{rich} resources which
were making in various directions to give more effect to their musical
settings of the tragical story. Among the most able & ~~notable~~ ^{interesting}
of these composers was Herrnrich Schütz, who was born in 1585, and
lived in Germany. He wrote
taken rank as the most notable composer of his time. He wrote
various psalms for ~~voice~~ ^{alone}, something after the principle of the old
polyphonic school of ~~voice~~ ^{organ, lute, &c.} but ~~with more direct~~
pretty in ~~attempting to get~~ ^{direct} ~~expression~~ ^{expression} by means of striking
chords & passages of melody; such as were quite alien to
the older masters. In fact Schütz shows very remarkably his
kinship with the ^{most} modern Germans in his acute feeling for the expressive-
ness of certain kinds of melodic motion, & certain striking progressions.
He can catch actual individual chords which have just the
same feel about them in relation to the words, & produce or

as he is sometimes called
the father of German Opera
as well as Oratorio.

visited Italy again in 1628
30 yrs. later than his first Dresden
as he went to the court of Christian IV
of Denmark.

Returned to Dresden later on the
note his first Pension (1665-1666)

d. 11th 1681

Schütz strongly
illustrates the
German feeling
for expressive
harmony, &
polyphony: a
distinguished
figure the
time with
sophisticated
polyphony
accompanied
with a
distinguished
the Italian
- from School

Wagner. In fact Schütz ^{misses home to our minds} ~~illustrates the fact that the Germans~~ ^{the expression with}
~~had the importance of the connection~~
~~my early endeavor to express unambiguously between the words & the~~

Musical while the Germans even as early as this endeavored to express
directly & through the meaning of the words in their music. They
sought out the words which ~~at~~ had the deepest or most impressive
meaning & then, & tried to utter the impression which they produced
in their music - a point which distinguishes them
almost radically from the Italians. Italians soon lost sight of
the importance of the words - They were much of a habit to sing.
& ~~identify~~ do re mi etc would have done almost as
well as words, but for getting tired of the repetition of the
same syllables - The utmost an Italian composer could do
in the later period of art was to give a sort of personal
wing the tone of the situation - But Germans were always
eager to give to the expression which could touch the sympathetic
auditor even in special moments. And that kind of
connection characterized them for ever in these early days; & their
sensitivity to ^{the expressiveness of} ~~the~~ familiar harmonies must have been much greater
than the Italians. In some of Schütz' preludes for
voice alone we come across very remarkable examples of this
in progress which would have been altogether inadmissible under

Schütz

His so called
Orator
die Auferstehung

~~11.23~~

X

Outline of
Schütz's
Resurrection

the old contrapuntal regulations. We come across them also
in the works which concern us more intimately at present -
namely in his four settings of the Passion ~~for voice~~ & in
his so called Oratorio the Resurrection. We then also
we come across a very interesting transitional state lying
half way between the ceremonial usage of the old Roman
Church, & the highly developed musical organization of J. S. Bach's
Passions. "The Resurrection" is the most developed work
of his that I have found, and as it is so precisely the
same ^{radical} ~~principle~~ principles I shall describe that ~~by~~ rather
than one of his choral Passions.
Here we find the ~~principle of the~~ ~~old~~ ~~usage~~ or ~~resting~~
priest of the old Roman Church still keeping his place
under the name of the Evangelist, ^{like the Historians in Carissimi's Oratorios} who recites the details of the
story in a species of ecclesiastical recitation - similar to
the traditional monotone with various accents used by the
Roman church - His intoning is supported by four
stringed instruments & an organ accompaniment - playing the
very simplest chords; merely changing at the end of the
sentences when the voice takes usually - four ranges of melody.

Illustrations of lecture on Nov 24.

1) Aria (Herod) from Stalder's "San Giovanni"
Bittern — D. Price

2) Chorus of disciples (with band & Organ)

"Dove, dove" from same.

a piece of recitation from

3) Schütz's "Auferstehung" — "Am morgen aber
des Sabbats" — Miss Price.

Aria of St. Paulus also prepared — but could not get it in.

~~where an opportunity occurs~~

The three women who have come to the Sepulchre ~~with~~ with the spices are represented by three Soprano voices, & call to one another in ~~rather~~ realistic fashion "Who shall roll away the stone from the graves door for us"; then the Evangelist resumes his story telling how they found the stone rolled away and went in and found not the body of "the Lord"; ⁹⁵ then come two Angels within who addressed the women, and then two tenor voices realistically again ask the women "Why seek ye the living among the dead" & so on. And so it goes on - the narrative of the Evangelist being frequently interrupted by the various characters who have dialogue to carry on; & the whole ends with a double Chorus "Go forth be thankful, who have given us the victory through Christ?" The reverent spirit with which Schütz did his work is attested by ~~the~~ an inscription which he has put at the end.

The work is dated 1623. His setting of the Passion was on similar principles but with less definite instrumental accompaniment throughout. There are no definite Arios in them, & but rarely occurs that conspicuous feature

Chorales not common

Schütz's works.

But nevertheless they
were coming into
use very much.



Schütz died 1672

of more modern German sacred music the Choral. The Choral came ~~into~~ to be introduced in such works by degrees more & more; and was deliberately brought in as a popular element; giving the congregation opportunity to join in ^{the performance}; it ultimately became a ^{conspicuous} very important feature in such works; and in all other branches of sacred choral music such as Motets & Church Cantatas. The way in which these ~~choral~~ hymns were introduced is worth noticing; & is most characteristically German. They are brought in so as to express the feelings ^{aroused in} the worshippers who form the Audience ~~at~~ the striking points of the narrative. Some composers harmonised ~~the~~ regarding them merely as hymns inserted in the ~~very simply~~ ~~but others notably Dr. S. Bach take the~~ ~~work in the congregation to join in.~~ But by degrees the opportunities they offered for ~~opportunities to enter the harmonies & tunes, of counterpoint~~ development led composers to adorn the simple tunes with counterpoints which displayed the ~~facility~~ which best expressed the sentiments of the words. ~~strength of their sense or taste; & some used elaborate~~ ~~harmony to express the words.~~ The number of composers who made ~~Minical~~ ~~settings~~ of the story of the Passion of about Schütz's time & onwards was very great; but none of them in his Century surpassed him in expression nor & able use of choral effect. He is in fact regarded as the principal forerunner of Handel & Bach in the line of Oratorio & Passion Music. ~~Spitta says~~ The development of modern music in various lines soon affected the settings of the Passion. ~~Spitta says~~

First use of
aria form
in settings
of the Passion

Furber 1683

Sebastian
1672

~~Kierce 1673. d. 1739~~
~~into 116 Opera~~
~~for the Hamburg theatre~~

Influence of
Italian style
of Opera on
Oratorio in
the Germans.

the first instance he ~~see~~ has come across of the employment of
the Aria form, ^{for solo voice} is a setting of the Passion in a Passion
according to St Luke written in 1683 by Fux (Cantor
of Lüneburg). That is 3 years after S. Scarlatti wrote his
first Opera, & ~~2~~ 2 years before the birth of Bach
and Handel - & soon after that time settings of the
Passion became full of them. He mentions a setting
of the Passion by Giovanni Sebastiani, written in 1672
as being a chorale - it is something of an Aria like
form, with definite instrumental accompaniment for Vols. &
he also says the work is notable for the ^{exceptional} number of Chorales
which it contains - this became common to all settings
of the Passion at the end of that century. At the beginning
of the next century the Operatic & Oratorio style of the
Italians began to exert ^{a strong} influence on German settings of the
Passion. The old way of setting them chiefly for voices ^{in part}
with but subordinate ~~parts~~ ^{parts for accompaniment} of instruments gradually died out.
The last attempt in the old style is said to have been by
Kuhnau, Bach's predecessor in the ~~Thorn~~ as Cantor in the
Thorn School at Leipzig; & this was a late one at 1721.

Keiser - b. 1673 d. 1739
wrote 116 operas for the Hamburg Theatre

Rheinhard Keiser

His period music
of 1704.

The German Church-Cantata
plays an important part in
the development of sacred choral
music. It corresponded somewhat
to the Anglican Anthem, but was
rather on a more extended scale
on an average, & was accompanied
by orchestra in the manner as well
as organ. They were written specially
for the various Church Festivals of the
year - & comprised in the measure
form, a Chorus, several solo &
imitations, & a final Chorus.
In this form the German composers
sought the cooperation of poets,
who wrote independent poetical pieces
for the Church Festivals independent
of verbal quotation from the bible.
Neumeister published a set of such
Cantata texts in 1700. Hummel
was an admirer of his & is said to
have imitated him - ~~the~~ setting of
his text of the Passion - ("der
Witzige und Herberde Jesus")

② was perhaps his 1st (version)
once removed

Effect of
Italian
influence.

Before that time Rheinhard Keiser of Opera fame had set the
story of the Passion in the Italian ~~Opera~~ Oratorio fashion, &
~~was~~ a verified arrangement of the story by Hummel, in
1704. & it was performed in Hamburg in 1704. This attempt
was partly the fruit of the development of that important
feature of German sacred Music the Church Cantata, in
which a great deal of the work preparing the way for
the mature setting of the Passion & other Oratorios had
been done by such composers as ^{Buxtehude} John Christoph & John
Michael Bach, J. Sebastian ^{Handel} ~~Handel~~. The verification
of the story & this new style of treatment gave the
setting of the Passion altogether new life & vigor. In the
influence of Italian forms of art upon them did not act
as ~~in the case with~~ ^{it did upon} the Italians themselves. The native
sincerity and earnestness of the Germans saved them from
falling into formality, - what chiefly resulted was
that the Germans found a simpler & more artlessly
balanced & mature form in which to express their
feelings in Music. Keiser is looked upon as the
first experimenter in this field, but he was very soon followed

One result of the influence of the
Italian forms of art upon the Germans
Passion was to drive out the
Chorales at first. Spitta says
there was none in Keiser's setting
of Handel's poem - & there was
none in Handel's first Passion -
in which the poem is not a complete
one but the story is told in the
words of the bible, & the poems
~~inserted and~~ set as arias were by J. Portet
a Hamburg Opera (libretto) writer.

b.p. 30
no. 100

Keiser soon
followed by other
alle compo.

. Methuen,
Zeleman del

Handel.

Its importance
as helping
to estimate
the sources of
Handel's
musical
character

by a number of distinguished composers, such as Mattheson & Telemann. ~~X~~ The works of the latter light are hard to get right of but fortunately a greater man took it in hand almost at the same time as Keiser, & the careful preservation of his works enable us to form soundly very important inferences with regard to the manner in which these early Passions of the new style were ~~dealt with~~ planned. Handel's first setting of the History of the Passion (according to John) was written in 1704, & was therefore his first important sacred work. It was written before his first journey to Italy, so we are able to judge from it what the nature of the influence of German tradition was upon him, & what share they had in his musical ^{familiar} character.

Many of the traditional features still with regard to the Plan. The Evangelist, like Carissimi's Historians, make their appearance. The Evangelist, like Carissimi's Historians, still give the narrative. But there is less for him to do, and his recitation is diversified by very expressive passages. ~~The Chorus~~ ^{Chorus} take the place of the Jews, priests &c. & play an important part, & their utterances are confided to the Chorus. ~~Other characters~~ ^{Soloists} The only other character is Christ - but there are nameless ~~characters~~ ^{who attend} upon the progress of the story who sing pathetic solos ~~musically~~ ^{reflecting}

⑤ There are much better instances than these
e.g. "Then delivered he him unto them to be
crucified" R.T.A. & the succeeding
aria "Getrost mein Herz." see p 35
in the German Handel Society.

The difficulty of getting ~~the~~ ^{many} ~~of~~
of the German works of this time
makes it hard to be sure about
the source of Handel's early style as
shown in the Passion; but ~~of~~
what I have seen of Keisers
has very much the same character
as sometimes the same mode
of treatment: e.g. of instrumented
accompaniment. It is not necessary to
~~conclude that Handel imitated Keiser~~
conclude that Handel imitated Keiser
or looked on him as a model, though
he very likely did so. But it
implies a consensus of style among
the German composers of that time &
indeed Bach's sacred Choral works have
something of the same flavour: though there
is so much greater breadth &
mastery of expression in his work.

Sticking
Characteristic

Chorus writing

~~Many~~

Compared
with Italian
works of the time

on the situation. An instance will be sufficient to explain it to you.
④ The Evangelist says "Then came Jesus forth wearing the crown
of thorns & the purple robe". ~~The mounting sublime~~ This
is immediately followed by the dash with the words, "See our
lord Jesus is like the roses wrapping their purple in covering of
thorn." (It is much the same function as that played by the [thorn].)

The features which strike attention with regard to Handel's cantatas at
the times are the vigour of his choral writing, & the comparative
absence of that suavity & mellowness of style in solo writing which
~~marked him~~ Italian distinguished him in the early later from
J.S. Bach. He is still in these respects a German, & aims to get
~~his kind~~ characteristically German effects ~~for~~ with his solo voices ^{as well as his choruses}.
The forms of the Arias are Italian, yet the style of them conveys
too little to vocalisation to look like the familiar Handel of later
years. But it is already the choral writing which marks
him. The Choruses are for the most part short, and dramatic.
In a few he shows ~~him~~ that he already possessed the mastery of
that vigorous ^{clear} & well sustained kind of contrapuntal writing which
was later one of his marked characteristics. But the
important point for us to note is the ~~same~~ ^{larger} quantity of
choral ~~writing~~ ^{movement} compared with the amount in Italian works of the time.

Chorus in
Italy &
Germany.

Among those who did much for the development of
choral effect were J.S.B.'s. Under
Johann ~~Christoph~~ Christoph - John Michael

J.C. born 1643 at Arnstadt son of Heinrich
Court Organist of Eisenach 1666. d. 1703

One of the greatest exponents of his day, & a
first contemporary and with composer.

• Had little sympathy with Italian style.

Wrote *Melthes* & similar choral compositions

A book of ^{his} *Oration* "The Combat of Michael with the Devil"
contains fine description & dramatic points in Chorus
J.S. almost in mass & had it performed as singing.

His article "Ich lass dich nicht" is known in England as
"I won't let you go" & has been commonly attributed to J.S.B.

John Michael younger brother of J.C.B. Organist of Jena.
J.S.B. named his younger daughter Maria Barbara in
1707. He died in 1720. He wrote *Melthes*, and
cantatas & some good organ music d. 1694.

In Italian
Oratorios
the Chorus
was disappearing.

His first
Italian Oratorio
The Resurrection

For from this we are able to judge which country was the source
of his great achievements is that line. And we can safely
say that he gained this from his German associations, and not
from his Italian experiences. His Italian experiences modified

ultimately the style of his Chorus writing also, but the impulse
to lay so much stress on Chorus came from the Germans
and not the Italians. I have already pointed out to

you that in Italy a little before this the Oratorio was drifting
into an unwholesome & monstrous condition just as Opera did.
Choruses were entirely disappearing, & Oratorios were made up of
successions of recitatives & airs for distinguished singers. Curiously
enough we have a most powerful proof of the length to which
this had gone in Handel's own works: by comparing this
Passion with the Oratorio which he soon afterwards wrote for
Italian Audiences. ~~His~~ His earliest visit to Italy was
fratified about 1706, or 1707; & his singular readiness for
adopting him self to his surroundings at once showed itself.
He wrote an Oratorio ^{called the Resurrection} for performance in Rome in 1708; &
this is looked upon as his first Oratorio. In this there are
only two Choruses altogether; & they are both immeasurably

His first Italian

Oratorio .

Resurrezione .

which is a specimen
of Italian taste
his great departure
the vigorous style
of the writing.

Triumph of the Temples

1 della Vento .

inferior in character and ~~less~~ & musical interest to the choruses
in his Persian Music of four years earlier. They are in just
simple Arias with *regles de Ceps*, ~~then~~ simply harmonised
in four parts. Both of these have rather jaunty dance
rhythms. In fact the last chorus of the whole work has
been characterised as a gavotte. The implication is
obvious at once. In Germany Handel followed the ways
of his brethren, such as earnest Germans loved; & wrote choruses
which according to his lights earnestly expressed the situation. But
in Italy he must have found the audience did not want
truth of representation but pleasant & amusing tunes; so
he ^{soundedly} raised grand church writing to a minimum, & ended a
serious subject like the Resurrection with a lively dance measure.
The contrast of ^{musical} character between the nations cannot well go further,
& we want nothing more to prove to us that the great church
achievements of the Oratorio writer did not spring from Italy.
Handel wrote an other Oratorio in Italy about the same year
called the Triumph of David & wrote
1708, & in this in its Italian form there were no choruses
at all - only succession of recitatives & arias for ~~the solo~~
singers. Eight years later, after he had been in England
for some time & made his first great success as a

His second setting
of "the Passion".

This 2nd Passion was written to a text by
Brocher which ~~had~~ attained ~~the~~ celebrity.
or was also set by Keiser (first) in 1712,
by Telemann & Händel in the same year
1716, & by Mattheson in 1718.

Telemann wrote a liturgical Passion (St. Mark) in 1729
into arias with words by different authors
& also Chorales interspersed.

*  Chrysander has satisfied himself that he
has unravelled something of the obscure history
of the first version of Esther. He says it was
not called either Esther or an Oratorio
but "Haman and Mordecai" & "Masque".
and that he has a copy made from Händel's
autograph in 1720 with that title. It is
known in most respect fully described as an
Oratorio, & even in its first version has
many repeat changes.

This is the
original of the
first version of
the Oratorio
which was
written by
Händel in 1720.

Opera which he went back to Germany for a short time
and composed one more Musical setting of a Passion, & in
that he went back to the German traditions, & wrote several
short & very effective dramatic choruses. Similar in design
& treatment to those which we meet with in J.S. Bach's
first Passion Music. This was his last attempt to
set a German ~~text~~ text; & was not regarded as a
very great success - & after it for some time he gave
almost all his attention to Opera; & only occasionally produced
a serious church work of any dimensions - Either his
^{localised} first English Oratorio came out in 1720 and is separated
from his other works of the kind by a period of many years.
It was the fruit of his engagement as Chapel master & or director
of the Music to the Duke of Chandos at ~~Chandos~~ his extraordinary
palace Cannon near Edgware. It was an interval of
the ^{long} period of his Operatic career, between his first bout of
Opera writing & managing at Drury Lane & the King's Theatre, and
the institution of "The Royal Academy of Music" in 1720 - ~~to which~~
~~the Duke gave him a commission to write the~~ ^{work} ~~Oratorio~~
which is chiefly known by its Overture, which was regularly
played ~~at~~ for some time at the Festival of the Son of the Clergy

After its production at Cambray in 1720 it then seems
 that it has been neglected for a long while. ^{Benny says}
 In 1731 it was represented in action by the children ^{MS IV p. 360}
 of his Majesty's Chapel at the house of M.
 Beaumont before their master. Then in April 1732
 an advertisement announced a performance
 of it in an Overture or Sacred Drama on
 April 20th and these performances seem to
 have been quite independent of Handel himself.
 This seems to have moved Handel to perform it
 himself. A notice came out on April 19th
 by his Majesty's command on May 2nd it will
 be performed the same day of Overture or Overture
 & English forms composed by W. Handel, a
 new record by him with some sacred additions.
 Handel may have been moved to make the addition
 & omitted the other performance, or else because the
 work did not seem to him completely satisfactory.
 At any rate the version of 1732 is very considerably
 different from that of 1720. The old matter came from
 scarcely half the new version. & Handel is able to
 make up the work to fit dimensions not only with much
 that was new, but incorporated the whole of the
 large Coronation Anthem "My heart is inclining"; the whole
 of the Chorus Anthem "On the last part"; & adopted
 a good deal of the Coronation anthem "Praise the priests."
 It is a remarkable instance of the way he participated
 his works. At any rate it is as we now know
 it is not the work of 1720, & it is wrong to describe it
 as "either the Overture" as a work of so early a date.

Handel's earlier
 Overture. Scattered
 rather wide apart
 in the long period
 when he was busy
 with Opera.

Handel's earlier

J. S. B.

March 25. 1685 - 1750

- 1703 Hof Musikanten in Weimar
- & Prince Johann Ernst.
- Same year later Organist of
- 1705 Arnstadt.
- 1707 Mühlhausen
- 1708 Court Organist at Weimar.
- (Organ works 2)
- 1714 Hofkapellmeister.
- 1717 Cöthen (Chamber Music).
- (Kapellmeister)

1725 ~~Thunauer Schatzkammer~~
 1723 appointed Cantor at
 Thunauer Schatzkammer.

1732

^{Burney evidently regarded it as an Oratorio & says}
as St. Paul's. ~~According to Burney~~ Oratorios had never been
attempted before in England.

After ~~writing~~ he had written it there was another long pause in his
career as an Oratorio writer, ^{broken by the production of Deborah in 1733} as almost all his energies were taken
up by writing Operas, & playing the part of impresario till 1738;
when the great period of his Oratorio writing began with the
Composition of Saul. The Opera period overlapped the Oratorio period by a little
as Didamia came out in 1740. But before that time Handel's mind began to turn toward Oratorios.
But before that came about the crown had been set on this.

Bach's career
A kindred branch of Art by J. S. Bach. Bach's career
is divided into distinct periods though his habits of cultivating
the different branches of Music in accordance with his circumstances
and opportunities. He changed his posts very often, and almost
any time he changed ^{his residence he changed also} the branch of art which he busied himself with.
When he had a good organ to play on he wrote Organ Music.
When he was appointed Capellmeister he wrote a band at his
disposal he wrote Instrumental Music. And comparatively late
in his life, when he was appointed Cantor of St. Thomas school
in Leipzig, and against a Music director at the two principal churches he
gave his attention to Church Music. And it was at Leipzig
that he wrote his famous ~~setting~~ ^{setting} of the story of the Passion
and his 13 minor Masses, a most of ~~the~~ ^{his extraordinarily} ~~extraordinary~~ ~~for~~
numerous Church Cantatas. Bach wrote 5 settings of the

Spitta says "Bach's Passions and Kindred
works are indeed a revival of the medieval
drama of the best period, but on a
immeasurably higher level — may it
may be said they are the very culmination
and crown of their kind".

The loss of the 3 Passions is attributed to their
having fallen into the hands of Friedemann.
Friedemann had the 2^d John, a 1st Matthews.
The Luke is in Bach's handwriting, but it
is doubtful whether he really is his.

2^d John was ^{probably} written early - 1723, at
Cottbus, when he was preparing to apply
for the post at Leipzig & to attend the first
version considerably, later on.

It was first performed
on Good Friday 1724 at Leipzig.

Spitta

The story of the Passion according to St. Matthew was
sung in Leipzig every year on Palm Sunday
treated chorally. This was probably one of

Bach's documents to set it. The first performance of Bach's was
on Good Friday April 15, 1729. The revised version as we know it
came out at the earliest in 1740.

The Christmas Oratorio was written in 1734. not
an oratorio at all in the modern sense; but a series
of cantatas for Christmas day, New Year day, New Year Sunday & the Epiphany.

It is more than likely that the version
of the Passion which was performed
in 1724 at Leipzig was the one
which was written by Bach.
The version which was performed
in 1724 at Leipzig was the one
which was written by Bach.

Matthew's Passion first
performed in Leipzig
in 1724 under
Heinrich Biber.

Passion, of which two are lost, probably imperfectly; & one is said to be uncertain. ~~By the~~ The two that remain are the Johannes Passion, & the Mattheus Passion; & of these the first was a good deal the earliest. In fact it was written before he moved to Leipzig, though in anticipation of the event; & in writing it he was hampered a little both by want of time, & by lack of a competent librettist & help him in getting his literary materials into order. ~~The latter is ^{consequently} very far from a more mature work.~~ Consequently though it contains great beauties it is inferior ^{came at first in 1724 &} in completeness & maturity to the Mattheus Passion, which is a long way the grandest setting of the Passion ever produced. In writing it Bach kept to the traditional principles of treatment. The Evangelist still tells the story, & the chorists who form the audience still take part in the performance by singing in the numerous Chorus; & the various characters are systematically distributed between the singers, & sing even ^{when} for weeks at a time when the text demands ~~of~~ ^{while} the Chorus takes the part allotted to the soloists in the old Roman Ritual. But while still showing the traces of its roots in the long distant past the Passion Music as exemplified in J. S. Bach's work represents a distinct and most interesting form of art, which it is impossible to understand without a careful and sympathetic knowledge of the text. The actual

Illustrations. Dec 8.

187

The scene of Peter's denial
from Bach's Matthew Passion.

Evangelist. W. Houghton.

Aria "Lahme dich" Mein Preis

& Victim Solo Miss Stone.

band & Chorus.

Story occupying
less space

the

the reflection

which are

made up

the

incidents

(compare with

lyt of

John

Orations)

Note the characteristic principles of orchestration.

especially the use of obligato wind instruments
throughout various Arias with the object of giving
them a special colour.

In Matthew Passion he uses Oboe da Camer and
Clarin d'Amor & Viola da Gamba -

In John Passion - Oboe da Camer Viola da Gamba
Clarin d'Amor, Viola d'Amor and Flute.

Detached minor Solo (Basso Armon) is

sent for 2 Viola d'Amor, & Flute, and Basses & Organ.

The nucleus of band in both cases is Flute, Violins Basses,

& the usual strings & Organ. (Rehearsal in position)

story of the Passion occupies comparatively small space, being told in the
imitation allotted to the Evangelist & other characters & the short
outbursts of characteristic choros. ~~The imitation pattern are somewhat~~
~~repeated, & do not~~ But what makes the work as ultra German is the
manner in which each step of the tragedy is wiped up & ~~effaced~~ brought
on to the scene a worshipper ^{by} poetical reflection, ~~from~~ ^{given} within in
the form of an expressive Aria or a Chorale. The Arias are
entirely reserved for this function, & no part of the story is told in
one. The part they play will be understood by ~~at~~ a few examples.
For instance the Evangelist tells the story of Peter's denial, is one of the most pathetic
bits of imitation in existence; (quote) the reflective element is thereon
introduced is a pathetic Aria "Ich arme dich mein Gott" &c. and
by the means the mind is kept occupied by that point of the story, much longer
than if the fact was told & the ^{teller} ~~story~~ immediately passed on to the next
step. Again when the Pilate asks "What shall I do with Jesus who is called
Christ?" the fierce mob calls out "Let him be crucified". The sad
Chorus of the onlookers breaks in "How wonderful thou art thou sinner. The
good shepherd suffers for the sheep" &c. p 176. & the imitation
is carried on through imitation & Aria "Nun will ich mit meinem Heiliger
sterben", before the story is resumed. In this way the work of art seems to
represent both the tragedy & the feeling of the onlooker, who much
in this case is also worshipper - & gains ^{also} at once ~~the~~ the end
of emphasising the various points of the narrative, & dwelling on them

Charable

James

reputation

(4)

One within the House that concludes the whole
was taken from the first case of the New Power,
which is reported from the Government.

2
is a way which is eminently characteristic of the reflective & intellectual
German nature. No other race in the world could have devised
such an art form, & nothing ever done could be more characteristic
of the race. And Bach's is the utter perfection of the treatment
of this art form. In treatment of chord resources of course as the
highest level conceivable. The only two big Chorus are first
and last, but the intermediate ones short as they are are
not only masterly - treatment both very ~~powerful~~ powerful in expression.
The resources he uses are very large. Double Oboe, double Clarinet,
Soprano, number of the instrument, & last is that the scope of the
works in that respect is also the full development of all the previous history
of Passion music - ~~that~~ and this is balanced on the other side by the
climatic ~~quality~~ quality of expression - It is that for Bach towered over all his
predecessors. Nothing more pathetic or more deeply imaginative
can be found in all music. It is as if J.S.B. had been specially
endowed with gifts or power to make an ideal Passion Music. He
summed up all the work of his predecessors, & closed a period in
history, ~~by~~ by producing a work which carried all the ^{the perfection form of} elements of art,
to such perfection that nothing beyond it in that particular line could
ever be done again. It was far too rich for his contemporaries.

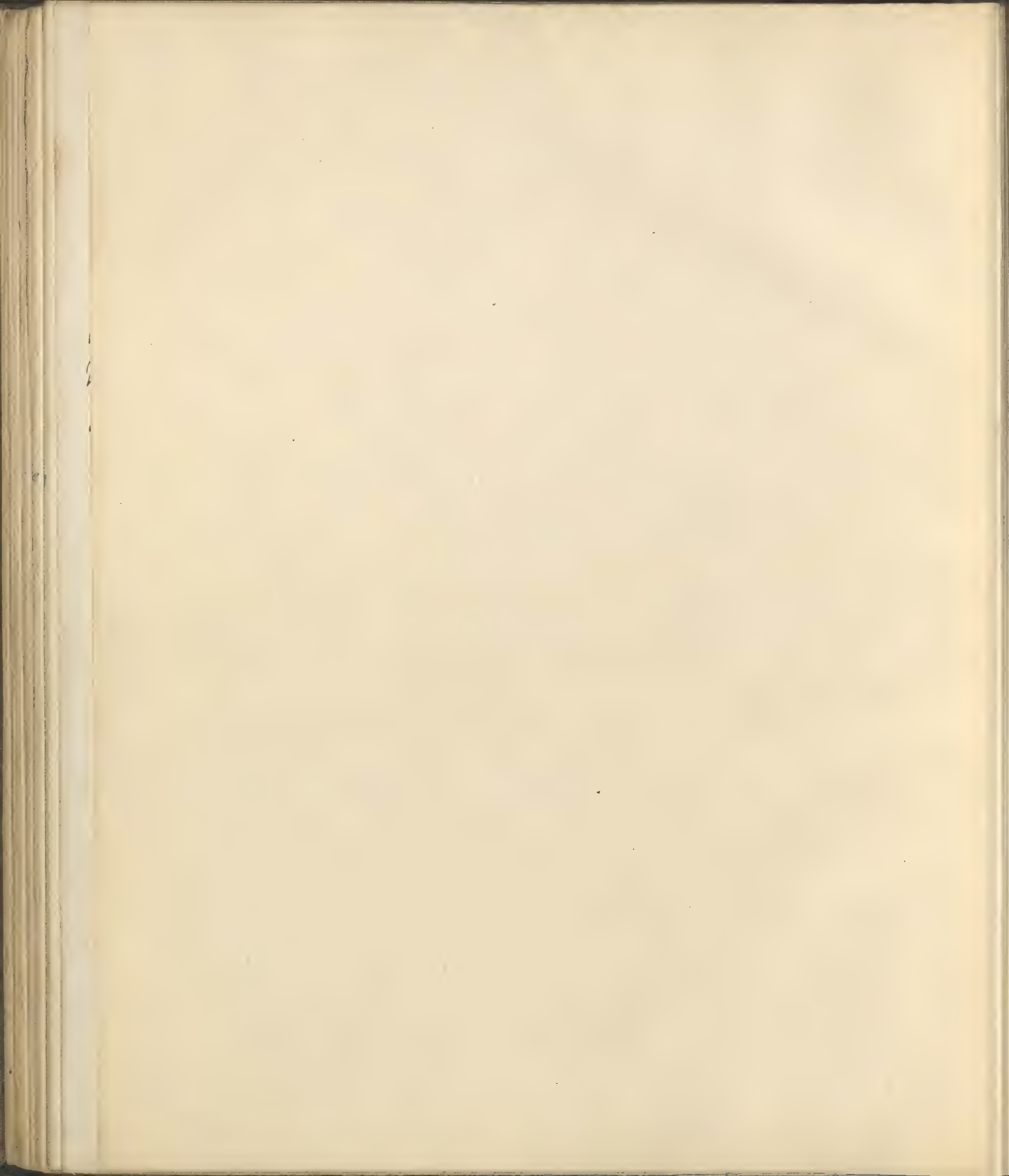
Bach's natural weakness of eyes got worse
by degrees with advancing years. Was persuaded
about 1749, 50 to allow an operation to be
performed by an English oculist. It was
a failure & he was rendered blind. His
sufferings were very great & he died ~~probably~~ 28. 1750.

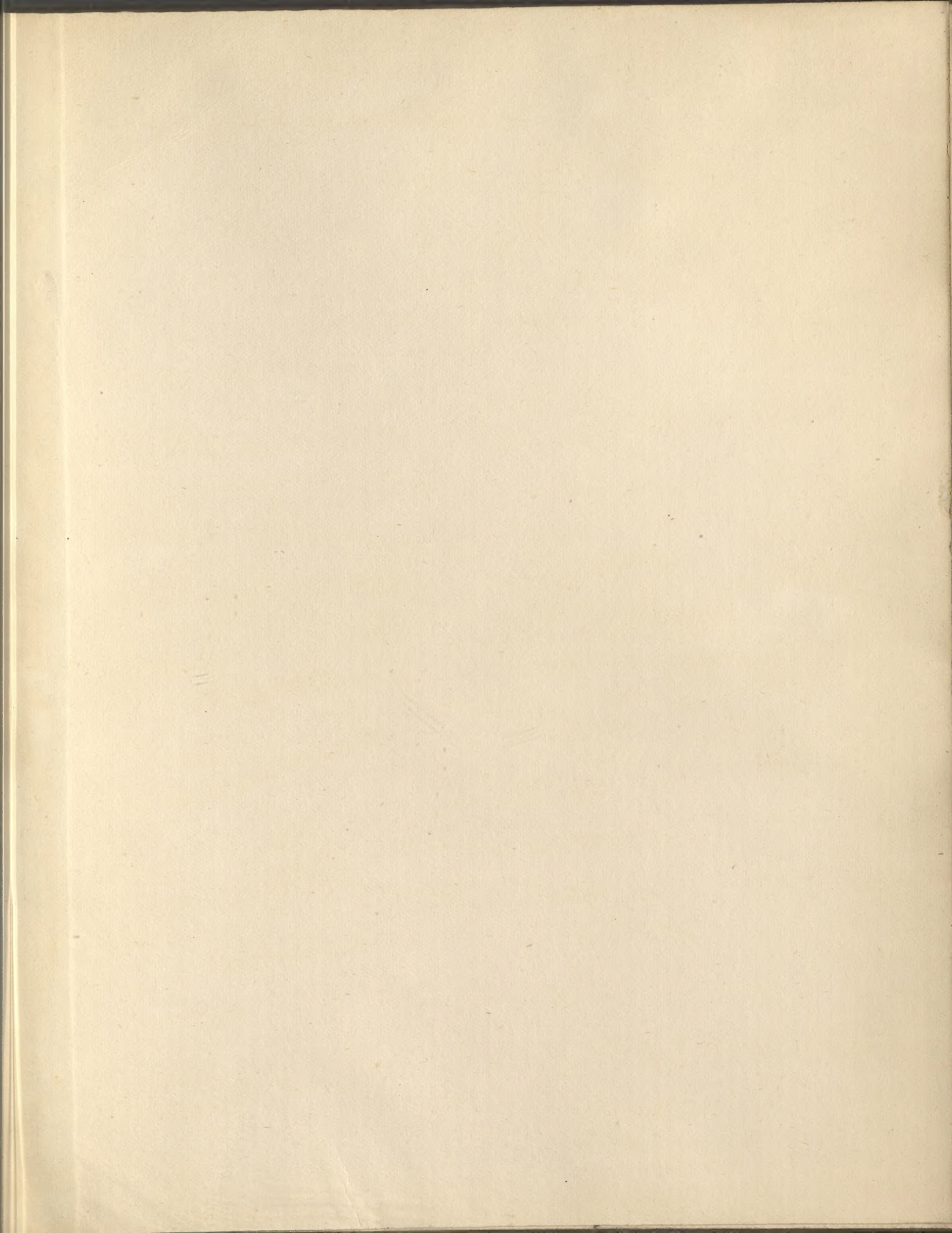
X
By but nevertheless the ^{chief} features of the
great Oratorio must be held to be derived from
the "Passion" brand of Sacred Music.

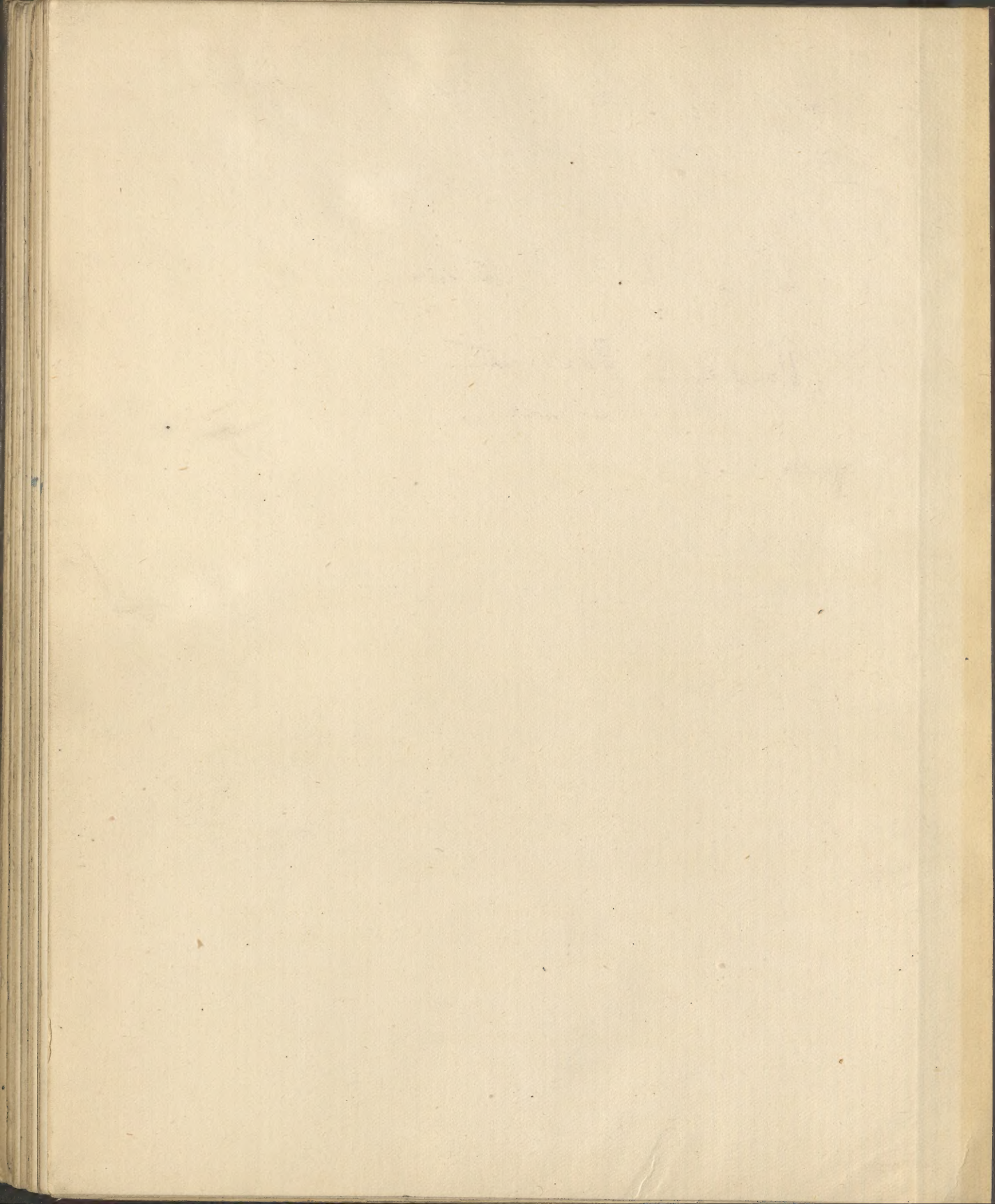
and a good one has been entirely neglected for some time of the 18th century. 47
and after Bach's death it was never performed again at all till
Mendelssohn revived it at ~~Leipzig~~ Berlin in 1829 - a
hundred years after it was written & in its first form!
One work of the same kind, produced much later was a considerable
name & was it simply by its inferiority. Grimm's
Doch Jesu produced in 1755. (persistently misplaced by
historians) is no doubt a work of solid merit, & not
without expressive qualities; but it was its place by not
carrying out the artistic element uncompromisingly. It
compromised with public taste instead of tearing the heart out
of its subject as Bach did. Bach's work is
one of the greatest the world possesses - Grimm's - was behind
the times - an after reflection of a past development
completed, & we could quite well have done without it.
It illustrates nothing historically, & no effort pleasure is any
remarkable to derive from the art itself of enjoying
or judging the greatness of Bach's work.
What has been said is enough to show how distinct the art form
of Oratorios had become from the ideal German art form. The Parisian music
of the 18th century was quite a different thing off a French or German Opera was later.

1.
2.
a
h









de "Organizadora" for Artiga's Statute

get at des: Santa Elena

Handels Resurrection -
+ Drifts -

